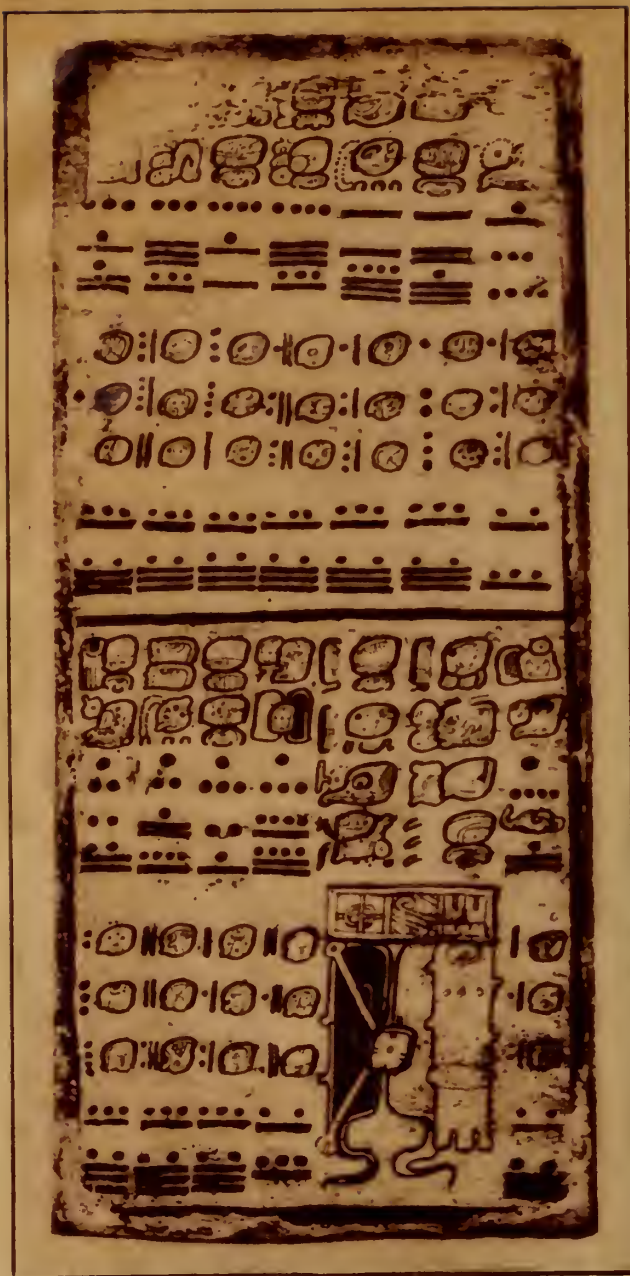


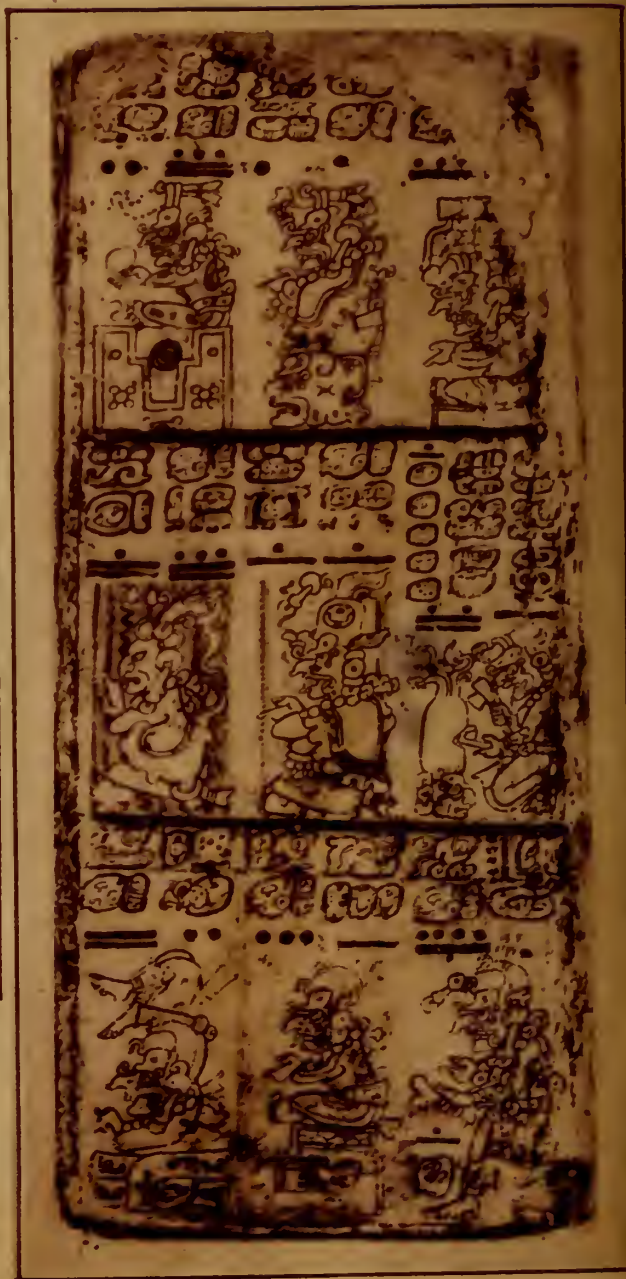
# THE MEXICAN BOOK



**New York World's Fair**  
**MEXICAN EXHIBITION**  
**1939**



Two pages of the Maya Codex called "Dresden Codex".







A page from the Codex "Vatican 3773".

Two people in America, to express their ideas by means of books, have used writing since their most remote origins: the Nawa or Mexican and the Maya or Yucateco. The aboriginal books of these secular cultures were written on vegetable fibre paper or on tanned skins of animals, and are known in universal bibliography as pictorial codex, because in them was written hieroglyphic writing, first in a representative ideological form and later in a representative syllabic one.

Like a European book bound between boards and fitted in the form of a strip that folds like a screen, its pages are full of figures and strange signs of somewhat sombre colour, that modern American science endeavours to study, in order to know the past of these primitive people of the New World.

The Spanish conquerors found many copies of these books, but nowadays only very few of them remain, zealously kept in the most famous European Libraries, and are the ones that Cortés sent to the Emperor Charles the Fifth and to the Roman Pope and which these gave as free gifts to their relations and friends. Mexico preserves some of them in its National Museum and here is reproduced a page from the Codex "Vatican 3773" the best preserved of all those that are known.

In the XVIth. century Mexico became the capital of New Spain, the most important centre of European culture in America. The first printing office of the New World was established in Mexico in 1539 by Juan Pablos (Giovanni Paoli) born in Brescia, Italy, clerk of the German printer John Cromberger, es-



tablished in Seville, Spain, who had the privilege of implanting it.

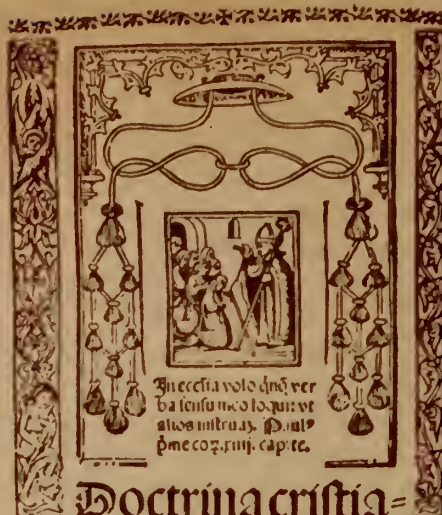
The first books for the evangelization, the culture and devotion of the inhabitants of the Colony came out of that typographical workshop. They are small books, of about 30 to 60 pages, printed on thick paper, in Gothic type with little vignettes and pretty engravings in wood or lead. The title pages are in black and red with renaissance edges, heraldic shields or pictures of saints. The technical deficiencies proper of an art recently commenced is attenuated by the esthetic idea that the printer put in its formation; they have the enchantment of things made with love, to convert them in something not only useful, but also beautiful. These primi-

tive Mexican books are now very rare and covetously looked for by the book-lovers of refined taste.

And this is not the only merit of the book of that time; its texts are also of great interest; it shows that an effective current of culture was opening its way as time went on. The first books of devotion or catecheticals were followed by others of greater importance: arts of Indian languages, vocabularies, grammars and dictionaries, that hold in their pages the structure of difficult and strange Indian languages.

At the end of the XVIth century and in almost all the XVIIth., the printing office establishments multiplied and extended their radius of action, undertaking work that in Europe itself would have been

the motive of great admiration, as is the case in the liturgic books, so remarkable, as the "Roman Missal" printed by Antonio de Espinosa; the chorus books, Psalter books and others, that also were printed by Espinosa and Pedro de Ocharre. Magnificent technical works with prints of several inks, large engravings, music with ruled lines, different types of printing and precious edges and fancy letters.



namas ciertay voderapagere finerudi  
ció y ltrare: en qe cónfene el catecismo om  
formaciõ pa mior cõredo lo principal y  
necesario q el xpiano dene saber y obrr.  
Impressa en Mexico por mudo del Muerdissimo se-  
ñor Dñe Juan de la Cruz apunier Obpo de Mexico.

Printed in Mexico in 1546.

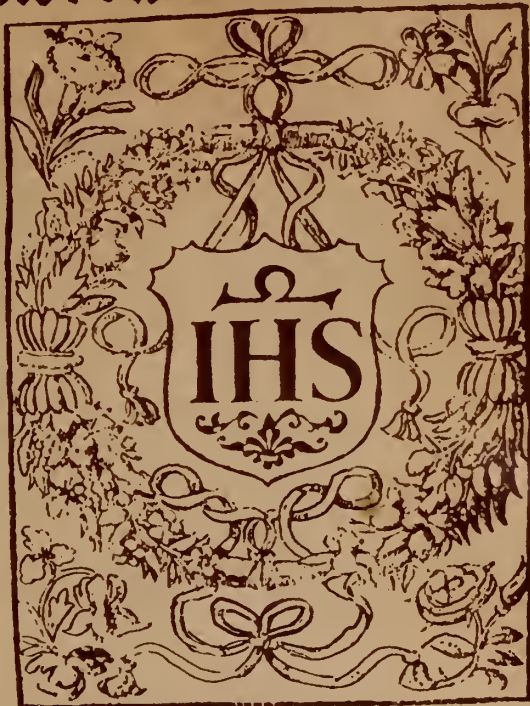


Printed by Juan Pablos in Mexico in 1554.



Printed by Juan Pablos in 1557.

# Misale romanum ordinarium.



## Misale Romanum nuper adoptatum cōmodū

quoniamq; sacerdotū summa diligentia dilin-  
ctū: atq; ita ex nouo ordine digestū vt appo-  
sitū introitibz, gradualibz, offertorijs, cō-  
munionibus oēs missæ sint in suis locz  
integre. In quo etiā adiunctæ sunt  
multæ missæ nouæ, et alia plurima  
supaddita, q̄ in missalibz hac-  
ten⁹ ipsius desiderabātur.

AN 1561

The famous "Misal Romano" printed by Antonio  
Espinoso, in the middle of the XVIth.

Works of clear-ly scientific specu-lation were also printed, such as treaties of medi-cine, pharmacy, mathematics, phi-losophy, physics, theology and his-tory; nautical and military tech-nique, jurispru-dence and legisla-tion.

In all the pages of this printed matter can be seen the magnificent efforts made by Spain to give life and breath to her colonies and is the effective demon-stration of that which missiona-ries and rulers praised: that the children of both races, the Europe-an and the Indian were true lovers of study and knowledge and as-similated with great profit what the mother country so freely gave, creating since then an uninterrupted tradition of cul-ture, that is now proverbial and effective in countries that like Mexico, have the same origin.

In the last century of the Spanish domi-nion (the XVIIIth.) the printing production

was of an inferior quality compared to that of the former century, but yet confirms and invigorates the anxiety that animated Mexi-co to have an effective emporium of Euro-pean culture in America.

The printed matter of the XIXth. century



It is true that before that there had been decorous productions, as the first "Quijote" printed in 1833 by Mariano Arévalo, with beautiful and original engravings on copper; the Universal Geography neatly printed by Lara; the works of Cumplido and García Torres that began to have meaning and some others that are isolated marks of mastery and professionalism. But it is not until 1840, that the art of printing begins to rise and shows a frank tendency to follow the English models in book material.

Since the entire decade of 1850 and part of 1860 there is a remarkable renaissance in the printing presses of the metropolis. Masters of the art that admit of no discussion, appear and maintain themselves firmly in this

En la Imprenta de la Vanda de N. Joseph Bernardo de Magal. Inspectores del  
Real y Apostolico Tribunal de la Santa Cruz. en 1768 este Reyno.

LA IMPRINTA EN MENUDO

Printed in Mexico at the beginning  
of the XVIIIth century.

INGENIOSO HIDALGO

# DON QUIJOTE

DE LA MANCHA,

Por

MIGUEL DE CERVANTES SAAVEDRA.

OBRA ADORNADA DE 125 ESTAMPAS LITOCRÁFICAS

Y PUBLICADA

*Por Mafse y Decaen,*

IMPRESORES LITOGRAFOS Y EDITORES

CALLEJON DE SANTA CLARA N.º 8.

TOMO II.

MÉXICO.

Impreso por Ignacio Cumplido, calle de los Molinos num. 2.

M. DCCC. XLII

The second "Quijote" edited in Mexico, marvellously printed by Ignacio Cumplido in 1842.



Lithography of the "Quijote" of Cumplido, by Iriarte and Heredia.



One of the prints that illustrates the first "Quijote".

EL INGENIOSO HIDALGO

# DON QUIJOTE

DE LA MANCHA,

COMPUESTO

Por

MIGUEL DE CERVANTES SAAVEDRA.

PRIMERA EDICION MEXICANA, CONFORME A LA DE LA REAL ACADEMIA ESPAÑOLA, HECHA EN MADRID EN 1782. ADEMÁS DEL ANALISIS DE DICHA ACADEMIA, SE HAN AÑADIDO LAS NOTAS CRÍTICAS Y CURIOSAS DEL SEÑOR FELICER, CON HERMOSAS LAMINAS.

ANÁLISIS Y PARTE PRIMERA.

TOMO I.

EN MÉXICO,

Por MARIANO ARÉVALO, CALLE DE CADENA N.º 2.

1833.

First "Quijote" printed in Mexico.



medium: Cumplido, Lara, García Torres, Rafael de Rafael, Díaz de León . . . The "Napoleón" of Norvins, "El Quijote" (that is a prodigy of knowledge and technique), the first volumes of "El Presente Amistoso de las Señoritas Mexicanas" and other remarkable printing matter, edited in the "offices" of don Ignacio Cumplido. Very carefully printed and very neat

Lithography by Iriarte, from the book: "Los Ceros" by Vicente Riva Palacio.— Mexico, 1882.



A page of "Los Jardines Interiores" by Amado Nervo; illustration by Julio Ruelas.—Printed in 1904.

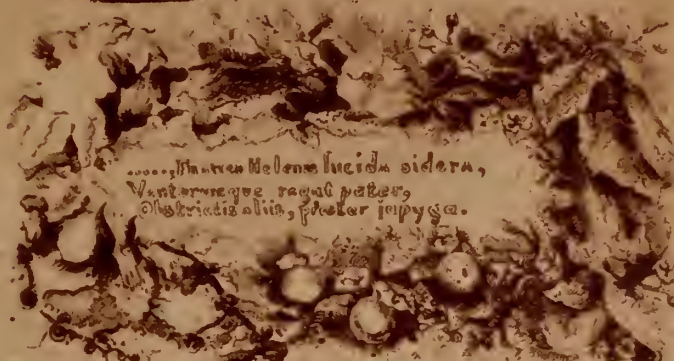


publications, as "El Panorama de las Señoritas", "El Nuevo Bernal Díaz del Castillo", surge from the workshop of Vicente García Torres, and honor the Mexican printing presses. Lara is filled with glory with the superb editions that he issues. His "Pablo and Virginia" is a marvel and certainly the best made book of the XIXth. century. And this, in spite of the cele-





scribí, pues, en el bambú de  
Pablo y Virginia estos versos de  
Horacio:



„Que los hermanos de Elena, astros brillantes como vosotros,  
y el padre de los vientos, dirijan vuestros pasos, y no  
permitan os sople otro que el céfiro blando.”



E

n la corteza de un tacamaco, á  
cuya sombra solía sentarse Pa-

A page from "Pablo  
y Virginia", edited by  
José María Lara.  
Lithographies by Sa-  
lazar.—México, 1843.

brated "Sermón de Munguía",  
made by Rafael de Rafael, of  
the volumes of the "Presente  
Amistoso" of Cumplido and  
the conscientious editions that  
will be known later on and are  
due to García Torres, Díaz de  
León, Icazbalceta y Ecalante,  
all of them very gifted techni-  
cians of the last century.

In 66 the beautiful "Alma-

naque de la Corte" was edited  
by Lara. It is a work of the  
most elegant simplicity that  
honors the Mexican knowledge  
of the epoch. Works full of  
style and character continue to  
come out of the printing pres-  
ses, as "Antonio y Anita", by  
Nabor Chávez; "El Renaci-  
miento", beautiful review is-  
sued in 70, made and sustained

by Díaz de León y White; "Los Ceros" by Riva Palacio, edited by the same good printers; "Tres Diálogos" by Cervantes de Salazar, in one volume, printed by García Icazbalceta; a stupendous work well taken care of, named "Memorias del Monte de Piedad", printed by Escalante. In 1886 appears a monument of erudition and plastic beauty, the "Bibliografía Mexicana del Siglo XVI". It is edited by its illustrious author don Joaquín García Icazbalceta in his own workshop; this work was then and continues being now, a glory of the end of the century. The Ministry of Advancement publishes from its own printing presses volumes of great merit. Among them the "Apuntes Biográficos del Pensador". Andrade and Escalante through

various epochs, produce: the "Obra Poética" by Carpio; the "Odas de Q. Horacio Flaco" and other classic translations of Mr. Casasús. The century ends with a singularly memorable work, for its superb engravings on wood "El Quijote", which was a large book, with illustrations by Doré.



EL BUQUE FANTASMA



AUF muchos años, que un marino noruego llama Pielito, navegaba una tarde con rumbo a su pueblo, después de un viaje afortunado.

Su corazón estaba lleno de alegría, pues iba a ver de nuevo a su hermosa hija Santa. Mientras paseaba por la estrecha cubierta de su nave de vela, pensó con alegría.

—Esta noche estaré ya en casa y podré abrazar de nuevo a mi hija.

En cuanto cerró la noche, el viento empezó a silbar y luego por entre las velas blancas como la nieve, algunas nubes se extendieron por el firmamento, oscureciendo las estrellas y, muy pronto, se oyó el ruido de espesas lluvias al caer sobre cubiertas.

Escuchando unos ruidos de mal tiempo, dijo el capitán a la tripulación: —¡Vengan a con la misma felicidad con que ha venido!

121

"Classical Reading for Children". Editorial Department of the Ministry of Public Education, Mexico, 1925. Illustrations by Roberto Montenegro and Gabriel Fernández Ledesma.

# IGLESIAS DE MEXICO

Volumen V

ALTARES

REPRODUCCIONES DEL DISEÑO



FOTOGRAFIAS DE A. H. O.

Publicaciones de la Secretaría de Hacienda

MEXICO 1922

Printed in the Printing offices of the Editorial "Cultura".

ENRIQUE GONZALEZ LEDESMA

## VIAJES AL SIGLO XIX

SEÑALES Y SIMPATIAS EN LA VIDA DE MEXICO



MEXICO 1922

Printed in the "Talleres Gráficos de la Nación" of the city of Mexico.



Etching by Francisco Díaz de León, illustrating the book: "Viajes del Siglo XIX".

The XIXth. century was really a great century, in which the feeling of workmanship reached an illustrious importance, above all in printing work.



The first twenty years of the present century do not give a personal physiognomy to Mexican books and only sporadically do we see, in the illustrations of Julio Ruelas, the influence of the "Jugend" period, tangled and sombre. The want of editors was felt then as now and this epoch of great poets was in need of graphic interpreters, in spite of the constant example of European editorial of this time, with Pelletan at their head.

The renaissance of books came with the Revolution and the Ministry of Public Education, in the epoch of Vasconcelos, with his large editions of classical work. The illustrations surge with timidity, (above all the ones of Valerio



La etapa reciente



Comenzar el año de 1915 la paralización de los negocios se había acentuado a tal punto, que casi no se advertían síntomas de vida comercial, ni menos bancaria. Las Sucursales de la Institución, una detrás de otra, se habían clausurado en su mayoría. La Matriz y las Sucursales en poco desempeñaban los servicios más indispensables que reclamaba urgentemente su clientela; pero a este precario servicio se hallaba restringida su actividad.

Por fin, el año de 1916 el Gobierno pre-constitucional (así se llamó al que actuaba sin normas fijas en espera de la nueva Carta del país) decidió tomar medidas extremas para consolidarse. Las sucesivas emisiones de papel moneda, realizadas con el fin de allegar recursos al ejército revolucionario, comenzaron a sufrir las consecuencias de la falta de confianza del público, evaporándose rápidamente su valor y constituyendo, más que una ayuda, una amenaza próxima para el Estado. De improviso se vio éste en la necesidad de contar con una masa de fondos capaz de

66

A page from the book: "National Bank of Mexico, S. A." Wood, engravings by Isidro Ocampo. Editorial "Cultvra", Mexico, 1935.

Prieto) that little by little maintain themselves firmly, culminating in those that Roberto Montenegro and Gabriel Fernández Ledesma made for the two volumes of "Lecturas Clásicas".

Among the official publications some of the best are the "Monografía de las Escuelas de Pintura al Aire Libre" and series of "Monografías Bibliográficas Mexicanas", directed by don Genaro Estrada; also the "Ediciones del Palacio de Bellas Artes"

## VIAJE A YUCATAN

1841-1842

FOR

JOHN L. STEPHENS

TRADUCCION AL CASTELLANO DE

JUSTO SIERRA O'REILLY

SEGUNDA EDICION

EN DOS TOMOS: TOMO I.



MEXICO

1937

Work published by the National Museum and printed by its printing presses.

JUSTINO FERNANDEZ

## EL ARTE MODERNO EN MEXICO

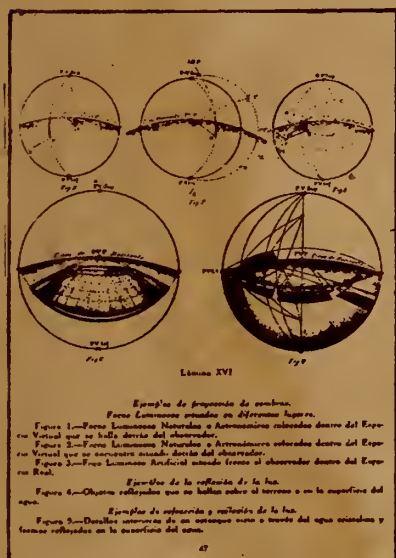
SIGLOS XIX y XX



Diego Rivera. C.A. FE. Ediciones del Museo.

ANTONIO LAMBERTI BORGHESE, JUAN PABLO Y E. BORDA

Printed in 1937 by the Editorial "Cultvra".



"A New Perspective", by Luis S. Serrano, Editorial "Cultvra", Mexico, 1934.

entrusted to Francisco Díaz de León. The printing press of the National University, during the short time that it was directed by Miguel N. Lira, edited books of great typographical dignity; and Julio I. Prieto's illustrations were a valuable and intelligent collaboration. The National Library has distinguished itself by the work of his Director, Enrique Fernández Ledesma, with its wonderful editions of the "Historia de la Litografía en el Siglo XIX", and the facsimile of "Los Mexicanos pintados por sí mismos". The most perfect books until now have been made by Fernández Ledesma: they are: "Viajes al Siglo XIX" and "Historia Crítica de la Tipografía en la Ciudad de México — Impresos del Siglo XIX".

The most decisive influence that the Mexican book has had in our days, dates from the "Editorial Cvltvra" from whose printing presses have come out works that can resist a formal analysis.

From it came the first contemporary books with engravings on wood, in colours, and with etchings and though its typog-



Printed by the "Talleres Gráficos de la Nación" in 1938.

## Capítulo I

La primera sesión del punto del arte escénico de los años me la ofreció el Tercer Festival Teatral de Moscú. La duración de éste fue de diez días, y en tan breve espacio de tiempo se presentaron diversos espectáculos que abarcan los más diversos géneros: ópera, el cine, moderna, tragedia, drama clásico nacional y extranjero, ballet clásico y moderno de la más reciente producción soviética, teatro de las minorías nacionales, teatro pueblo, teatro gitano, teatro para adolescentes, teatro para niños, teatro campesino. Y este extraordinario programa de diez días — suficiente para cubrir la totalidad de una temporada en los escenarios de cualquier capital.

II

First page of the book: "The Theater in the U. R. S. S." by Alfredo Gómez de la Vega.



Printed in 1938.

BERNAL DIAZ DEL CASTILLO

## HISTORIA VERDADERA DE LA CONQUISTA DE LA NUEVA ESPAÑA

INTRODUCCION Y NOTAS POR  
JOAQUIN RAMIREZ CASARAS

TOMO I



EDITORIAL PEDRO ROSSIGNOL  
México, D. F.  
1939

Printed by the "Talleres Gráficos de la Nación" in 1938.

graphic material is scarce and at times, makes its production monotonous, the printing is magnificent and the whole work is of the best quality.

The original engraving appears in the books illustrated by Francisco Díaz de León: "Campanitas de Plata" and "Oaxaca" (engraved on wood) and also the "Viajes al Siglo XIX", in which etchings were used for the first time.

With his illustrations, generally engraved on wood or metal, and his profound knowledge of typography, Francisco Díaz de León has collaborated intensely in the making of books. Besides the works already mentioned, he illustrated: "Treinta Asuntos Mexicanos", "Día de Fiesta", "Cántico del Amor que Perdura" and "Tasco" (now being printed). To this great artist and Gabriel Fernández Ledesma, are due the important actual typographical movement, through placards and catalogues of the Hall of Arts of the Ministry of Education.

The meritorious work of the printing press of the National Museum of Archeology, History and Ethnography has renewed its



MARIA DEL MAR

# CANTICO DEL AMOR QUE PERDURA



MADERAS DE DIAZ DE LEÓN

MEXICO  1939

Printed by the  
"Talleres Grá-  
ficos de la Na-  
ción", Mexico  
City.



VI

CIENFUEGOS, en La Laguna.  
languidece de calor;  
buscando fresco y fortuna.  
se pela p' al interior.

Tuvo altas, probó miserias,  
conoció trenes, caballos,  
fué palero de las ferias  
y amarrador en los gallos.

[ 49 ]

Page from the  
book: "El Ga-  
vilán", with an  
engraving on  
wood by Fran-  
cisco Díaz de  
León.



N O C H E



*Mejuna, mi único... En mi libro  
"Tres Cartas a Hans Castorp" le  
llamo así por primera vez, nada  
más que la angustia de la expe-  
riencia ha cambiado de rumbo. En-  
tonces hablaba de una distancia  
interior, y ahora pienso en jor-  
nadas de nubes y de tiempo.*

*"Mi lejano"... Le cargo teas  
estas dos palabras en alta voz, sola y despacio. Hay algo en  
el sonido que no puede encontrarse en la fuerte blancu-  
ra del papel. Al decirle "mi", es como si llevara el alma.*

Page from, "Cántico del Amor  
que Perdura" with engravings  
on wood by Francisco Díaz de  
León.

FRANCISCO CASTILLO NAJERA

# EL GAVILAN

(CORRIDO GRANDE)

MADERAS ORIGINALES  
DE DIAZ DE LEÓN



EDITORIAL MEXICO NUEVO  
M. C. M. XXXIX

Edited by the "Talleres Grá-  
ficos de la Nación".

taste under the direction of Francisco Orozco Muñoz, one of the most esteemed collaborators in the campaign for typographic renovation. He attained great success with "Tenayuca", monumental edition of the pyramid of the same name; "La Producción Literaria de los Aztecas", "Viaje a Yucatán", by John

L. Stephens, "Marea Encendida", "El Teatro en la U. R. S. S.", "Tres Cartas a Hans Castorp", books that are models of good taste and perfect graphic impression.

The printing press of Miguel N. Lira was among the first of the private ones. His "Fábula" editions are frequently examples of art,



Printed by the "Talleres Gráficos de la Nación", supervised by Enrique Fernández Ledesma.

such as "Verte y no verte" and "Sí con los ojos".

The editorial "Alcancia", another private printing press, directed by Edmundo O'Gorman and Justino Fernández, also produced works of great typographic merit, such as "El Conquistador Anónimo".

The "Editorial Pedro Robredo" initiated its work in 1938, with an edition of the "Historia General de las Cosas de Nueva España", by Fr. Bernardino de Sahagún, in five volumes full of scrupulous limpidness and its text in all its primitive purity. Others, no less valuable, have followed this precious work

with regularity. "Relación de las cosas de Yucatán", by Diego de Landa, "Historia de la Ciudad de México Según los Retratos de sus Cronistas" by Artemio de Valle-Arizpe, and "Nicolás Lafora, Relación del Viaje que Hizo a los Presidios Internos Situados en la Frontera de la América Septentrional Perteneciente al Rey de España".

To the firm of Porrúa, we owe the valuable "Cartas de D. Joaquín García Icazbalceta", published with erudite commentaries by Felipe Teixidor. Porrúa also edited two interesting anthologies of Mexican Poetry. The "Editorial Polis" now publishes books of decorous presentation, as are the delicate "Lirios de Flandes" by Valle-Arizpe.



## CAPITULO II

### URUAPAN Y SUS JICARAS

\* NOTICIAS PARA LA HISTORIA Y ESTADISTICA DEL OBISPO DE MICHOACAN, POR EL DR. JOSE GUADALUPE ROMERO, CANONIGO DOCTORAL DE LA CATEDRAL DE MORELIA. 1862.

URUAPAN ES CORRUPCION ESPAÑOLA DE URU-PAN, "DONDE LAS FLORES ESTAN ABIERTAS": ES DECIR, DONDE REINA UNA CONSTANTE PRIMAVERA. LA VOZ GENERAL DESIGNA A URUAPAN COMO EL "PARAISO DE MICHOACAN", NOMBRE que mucho merece por lo encantador del paisaje, no menos que por lo agradable de la gente y por lo delicioso del clima. La temperatura es suavemente cálida durante el día, y por las noches sopla una fresca brisa... Cerca de la ciudad existe un magnífico manantial de donde nace un río cuyas cristalinas aguas acrecen la variedad de la belleza singularmente pintoresca del paisaje. Utilízase el agua para regar las huertas de plátanos y cafetos...

"No perdi mucho tiempo para presenciar la manufactura de las hermosas lacas que hacen famosa a Uruapan. Se producen cubiertas de mesa, jicaras y, sobre todo, bateas, en su mayor parte de forma redonda y de todos tamaños, desde unas delicadas miniaturas de apenas pulgada y media hasta de dos pies de diámetro o más gran-



The editor Botas is the one who produces more books in Mexico; the national culture owes him important texts, in spite of their careless presentation.

The "Biblioteca Histórica Mexicana de Obras Inéditas" is edited by José Porrúa and Sons; 15 volumes have already been published, all beautifully printed.

"The Talleres Gráficos de la Nación" is a great center of production of books of social and political divulgation. Its editions reach thousands of copies, above all those destined for teaching. This institution, directed by its own workmen, counts with typographic masters of great merit; they make marvelous books, when the opportunity presents itself.



Print (in colour in the original) from: "Los Esmaltes de Uruapan" (Enamels of Uruapan).



Print (in colour in the original) from: "Los Esmaltes de Uruapan" (Enamels of Uruapan).

The "Departamento Autónomo de Prensa y Publicidad" ("Dapp") produces, besides the regular publications of the Ministries of State, books of art, such as: "Los Esmaltes de Uruapan" whose printing has been under the care of the master Enrique Fernández Ledesma.

Such is, in short, the history of the Mexican Book, from its origins until now - 1939 - beautiful in midst of its modesty.

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MINISTRY OF THE  
NATIONAL ECONOMIES

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